

Unit -1

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Fashion General Knowledge

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Category of fashion
 - 1.4 Key Words
 - 1.5 Sum Up
 - 1.6 Questions for review
-

1.1 Objectives:

After going through this unit, you would be able to know:

- i. What is fashion (Meaning)
 - ii. Its Nature & How its reflected.
 - iii. How many types of fashion are there?
-

1.2 Introduction

Fashion is a billion dollar Industry employing millions of people around the world and affects almost all consumers of people around the world and affects almost all consumers in society today more than ever before as our economy continue to their. There is one of the specialization area which *hardly needs any Introduction. It has just swept the minds of every body* and now it's the passion of money young the minds to be a fashion designer. This is the effective of the electronic media and frequent fashion shows. Which was contributed to fashion industry make it a virtual challenging and even changing force. Fashion leads the expand production by manufacture and increased number of seller.

Fashion - A Style that is accepted and used by the majority of a group at any one time no matter how small that group is called fashion.

For e.g. Shorts, Skirts, Prints on shoes, long hair and make up have all been fashions. Its nature, How is it is reflected our lives just about everything we do in our daily lives is affected by fashion. Fashion is a vital challenging and even changing force. Fashion leads to expand production by manufactures and an increased number of sellers Webster define fashion as "The prevailing use of style" fashion reflects our society and our culture as a symbolic innovation it reflects how people define

Those selves It is responsible for consumer changing their ward robes, their music systems, their furniture, and their car they drive Although people tend to equate fashion with clothing and accessories, it is important to keep in mind that fashion processes affect all types of cultural phenomena including other products such as toys, Gems and kitchen appliances. Business practices are also subject to the fashion process: They evolve and change depending on which management techniques are "in vogue" such as total quality management.

Fashion can be thought of as a code, or language, that helps us to decipher

these meanings unlike a language however fashion is context dependent. The same item can be interpreted differently by different consumers and in different situations. In semiotic terms the meaning of fashion products after is under coded that is there is no one precise meaning but rather plenty of rooms for interpretation among perceivers.

1.3 Categories of Fashion:

Fashion can be categorized broadly according to the group of which they appeal.

High Fashion: High fashion refers to those styles or design accepted by a group or fashion leaders the elite limited among consumers who are first to accepted fashion change. High fashion styles of designer are generally introduced and sold in the quantities and cut relatively high prices to socialize entertainers and fashion evaporator.

Mass Fashion or Volume Fashion: Mass fashion refers to those styles or designs that are widely accepted these at moderate to low prices and appeal to greatest majority of fashion (conscious consumers)

The Classic: Classic means those that seem to be acceptable or in good taste any time, any place, they remain in general fashion for and extended period of time. A classic is generally characterized by simplicity of design, which keeps it from being dated.

The Fad: A fad is a short lived fashion that it generally affects only specific groups in the populations fads can be accompanied by a craze or mania by consumers and retailers may find it difficult to keep it in stock.

1.4 Key words

Classic
Fad
Prevailing
Accessories

1.5 Sum-up

Fashion is the field which does not need any introduction. Our daily life is reflected by fashion. Fashion is divided by its categories and every category has some special features. for ex.-a fad fashion is a short lived fashion and its adopted by a specific group of people but classic fashion can be seem at any place or time.

1.6 Question for review

- What are the categories of fashion?
- Write the comparison of Acceptance cycles of fads, fashions & classics.

Origin of Fashion

After going through this unit, you would be able to know:

- i. What is fashion (Meaning)
 - ii. Its Nature & How its reflected.
 - iii. How many types of fashion are there?
-

1.2 Introduction

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Origin of Fashion
 - 1.4 Key Words
 - 1.5 Sum Up
 - 1.6 Questions for review
-

1.1 Objective

After going through this unit, you would be able to:

Know: Fashion originates from higher strata of society and reaches the rest of the social set up through media and information technology. The designs accepted by majority turns out to be the fashion of the time.

1.2 Introduction

The economic status and upper class of the societies are in setting trends which further breach the rest of the society and adapted according to their status.

1.3 Origin of Fashion

Fashion earlier emerged from the upper class and the lower strata had their own way of dressing. There were kind of dressing styles of the particular class. Gradually with the passing of time and centuries and coming of information technology and media this gap has somewhat been bridged in terms of designs, but obviously the costing and intricacies varies according to the economic and social strata.

1.4 Key Words

Economic
Strata
Intricacies

1.5 Sum Up

Fashion, in today's time, origins from the higher class and moves to the rest of the society.

1.6 Questions for review

- How fashion reaches ordinary people?
-

How Fashions are spread

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 The role of designers
 - 1.4 Factors which spread the fashion
 - 1.5 Key Words
 - 1.6 Sum Up
 - 1.7 Questions for review
-

1.1 Objective-

After going through this unit, you would be able to know that Fashion moves regularly and there are specific reasons behind the movement.

1.2 Introduction:

There is no question that is far easier to recognize what is fashionable at a given time & place than to say why or how it becomes a fashion. When we search for the influences that brought forth such fashions as the hobble skirts & crinolines of the past or some of the fashion of the present we are confronted with a complex question indeed. Several things we do know however. One is that esthetic appeal alone does not produce a fashion. Another thing we know is that promotional effort by designer, producers or

retailers can not in themselves dictate what consumers will accept and a third factor that we know is that a fashion does not just happen without a reason. It is in response to many things attitudes, social changes and movements' major events on the world stage and new technological developments.

1.3 The Role of Designers:

There are countless styles, each of which has its own distinctive characteristics and most of which have, at one time or another or more than once, been a fashion. It is common misconception however, that all have been "created" by designers and only by them. It is true, indeed that many new fashions have been introduced by famous designers some examples include the boxy jackets of channel's 1920 suits, the bias cut dresses of Vionnet in the 1920's and Dior's "New Look" in the 1940's often, however it is a functional garment rather than on individual designer that generates a new fashion. Some example that have taken the fancy of the public and become fashions in their time are the bomber jacket, it aviator, the placates of sailors, the trench coats of oldies and the protective overall of formers. Designers who acquire a reputation for creating fashion in are simply those who have been consistently successful in giving tangible expression to the shapes, colors, fabrics, style and looks that are wanted and accepted by a substantial numbers of customers. A fact that, style may be widely heralded as a new fashion does not make it one even among the greatest of designer it is recognized that it is only when customers accept a style new or old ,that the particular style becomes a fashion.

1.4 Factors which spread the fashion.

1. News worthy events and Personalities make fashions: Fashions are made by outstanding personalities and major happenings in the field of *entertainment, sports; arts importance in the world of entertainment*, from prominent personalities to major television or motion picture productions has an effect on the fashion of the times. Many new fashions also have emerged from the public, participation on sports and physical fitness activities for example. *Sweat suit and sweat shirts are an outgrowth of the functional running suits worth by joggers.* Emulation of personalities in the public eye, whose clothing and activities are featured on the media, also plays a part in the development of fashions Social movements create fashions.

2. Fashion also develops in response to social movements for example; the focus on career fashions and specialized career shops for women in the 1980's was a direct response to the rise of women on the ranks of corporate executives. Similarly the antiestablishment fashion of the 1960's cutoff Jeans long hair, breads and the unpopular Vietnam War of the 1960's the postindustrial thrift shop or grunge look of Generate X in the 1990'

perhaps has reflected a spirit of pessimism about their prospects for jobs and the frequent burden of heavy college loans. In ways uniquely their own, hair styles have reflected social movements. In the gay nineties, women enhanced the luxuries look of their hair with pinned on puffs, curls rate and other devices that have gone the way of tight corseting.

3. Social values and Attitudes create fashion: There is of course, no one universal way of life in world today, even among those who constitute of the main stream. Except within fragmented groups, such as those entioned carlier, our values are varied. Some of us are hedonistic other are ant materialistic. Some of us are conservative some are futurists. Whatever our value and life styles, our dress reflects that choice, consciously or otherwise. As one commentator points out, cloths how days are view eel "sometimes with almost mystical fervor as the most basic expression of lifestyle, indeed of identity itself" Thus fashion are a language that communicates self identity and group identity with instant impact when youth ideas are dominant. There is a tendency for people of all ages to dress, act, think like, and make believe they are young. The expanding use of hair dyes by both sexes and hair transplants by men reflect the desire to appear young. No matter what nature may day to the contrary. The success of Victoria secret and other companies specializing in sensual attire perhaps reflects society's increasingly open attitude towards sexuality.

4. Technological Developments create fashion: New technological developments often spawn new fashions some apparel fashions seems to have their origins in the development of new fibers and fabrics. New processes for utilizing familiar ones and other fruits of the chemist's genius plus a waiting need for the new or a wariness with the old. For example the development of micro fibers has led to a new luxury look in outerwear that renumbers sick but has the easy care features of manufactured fibers. The softy light weight warmth of polar Tec fabrics has spawned fashionably bulky look in casual outerwear other examples about such as the popularity of skintight bodysuits and active wear resulting from the rediscovery of stretch fabrics and the proliferation of graphics on T-shirts which was made possible by the advances in heat setting technology. Plastics in their infinite variety in fluencies the development of such fashions as rain coats in bright colors and the leather look of succdi like fabrics that offered the flexibility, easy care and light weight qualities of cloth.

1.5 Key terms

Hobble skirts

Crinolines

Emerged

Antiestablishment

Fragments

1.6 Sum-up

As we know that, a style that is accepted and used by the majority of group at any time, no matter how small or big is called fashion. The fashion designer sets the fashion for particular sessions, so their role is much important in fashion spreading. The factors which spread the fashion are news, work events, social movements because people follow their icon so icons also spread the fashion.

1.7 Questions for review

- Explain any two reasons which are the responsible for change in fashion?

Reason for changing in fashion

Structure

- 1.1 Objective
- 1.2 Introduction
- 1.3 Reasons why changes fashion
- 1.4 Key words
- 1.5 Sum-up
- 1.6 Questions for review

1.1 Objective

After reading this unit you able to know

Fashion has change in it and there are certain reasons behind changing the Fashion.

1.2 Introduction

Fashion which is a old as tike as new as tomorrow is one of the most powerful forces in our lives. It influences what we wear, the way we talk, the foods we eat the way we live etc. Fashion is what leads us to discard a product that is still useful but is no longer "in "Theuntensity with which changes In fashion are followed by people everywhere on all levels of society is evidence of Its social significance and its impact on human behavior. To be "out of fashion" is indeed to be out of the world.

1.3 Reasons-Why Fashions Change:

To understand the constant changes in fashion, it is imperative to understand that fashion are always in harmony with their era. As a famous designer expressed it. "Fashion is a social phenomenon which reejects the same continuing change that rides through any given age "Differing views exist on how fashion changes are started sproles (1981, sproles and Burns 1994) categorized these vicious into two groups as followings.

1. The Industry as initiators of change: Because the fashion Industry thrives on change this idea suggests that different segments of the industry "force" change on the consumer by dictating new trends. Traditionally the European fashion house exerted a p9serful influence. The trade media such as women's wear daily shaped the industry choices and therefore, consumer's choice and retailers directed what would be worn by what they carried. Although all these forces are important sports noted "changing fashion is a far more complex phenomenon that those with the industry

centered views might wish to believe.

2. Consumers as the initiators of change: Other who study fashion change believe consumer are responsible for what becomes fashionable. Even an array of products from which to choose, certain trends develop because a group of consumers establishes that these fashions are "Right"

Major Point which suggest how consumers determine the course of new trends

1. Some trends may begin with the upper socioeconomic consumers.
2. Other may occur socioeconomic groups.
3. Sometimes fashion rise from subculture groups such as urban African Americans, youth blue collar works, and thick minorities such as Native Americans.
4. Nearly any creative or innovative industrial can launch fashion trends if they are consistent with the social climate and life styles of the times.

Reasons for changing Fashion

Psychological Reasons

Men and women are complex creatures whose actions are seldom governed by reason alone. Change comes about for psychological reasons. People grow bored with what they have; The eye wearies of the same color, lines and textures often a time, what is new and different appears refreshing and what has been on the scene for a while appears dull and unattractive. Change for such psychological reasons occurs also in the fashions for products other that clothing. Auto manufactures introduce new colors because potential buyers tire of the same colors. Further for example. Nothing cold is more utilitarian than a broom, a telephone a teakettle or a hard tool. Yet people about to buy such thing will be attracted to for instance a broom with a copper one handle to go with a similarly colored refrigerator that has recently been purchased to replace a quite adequate white model that they discarded this element of change for the sake of change artificial obsolescence, in fact touches nearly all products today. Along with boredom, human curiosity or an innate desire for new sensations leads to change for its, own sake.

Rational Reasons

Changes in fashion are also caused by rational reasons, such as environmental factors that create new needs. A classic example of a social change that brought about drastic change In fashion accursed in the early decades of the 20th century when women sought, gained and enjoyed new political an economic freedom. Their altered activities and concepts of themselves encouraged them to discard the constricting garments that had been in fashion for centuries and to adopt shorts skirts, relaxed waistlines, bobbed hair and other fashion more appropriate to their more appropriate to

their more active lives. The tailored suit, femininely soft blouse and attaché boys become the “dressing for success” fashion among career women similarly in the decade following World War II when the great trek to the suburbs began, those who joined the exodus from the city found themselves needing cars and car coats garden furniture and casual cloths for backyard barbecues. The physical fitness movement on the 1970 and 1980's. brought about a need for exercise clothing and as the interest in jogging hiking tennis and aerobic dancing mushroomed, so also did the need for new and different fashions appropriate to each of these active sports “casual Fridays” and a shift towards working at home have hanged the way many people dress for work on the 1990s and 2000s even environmental concerns influence fashion by avoiding the use of certain dyes and finishes harmful to nature. Change in fashions is Gradual full skirts and pinched waists the radical change was accepted over night.

Examples are readily found in both history and recent times. Whether it be skirt lengths silhouettes, suit lapels to general fashion loot all fashion tend to move steadily towards on extreme at which point a new direction development.

1.4 Key words

Mid calf

Pinched waist

Harmony

Socioeconomic

1.5 Sum-up

Fashion move continually. It's never stopped in a trend. People take interest to change their clothes after a period of a particular trend, they want to something new and new. Social events, tv-shows, medis etc plays an important role to change it.

1.6 Questions for review

- Explain any three reasons which play the important role to change the fashion?

The design professional

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 The design professional
 - 1.4 Key Words
 - 1.5 Sum Up
 - 1.6 Questions for review
-

1.1 Objective

After reading this unit you able to know how the design professional works.

1.2 Introduction

You have come across the word design designer very often you always wanted to know about the design professional The Equipment of designer are the ideas emotion expenses of life. It is important to remember that all the designer use their basic art skills to purchase career on or in other specialist area. Here are the few professional that are related to the study of art design.

1.3 The Design Professional

Industrial are concerned with the appearance and function designer of consumer products their work is mainly three dimensional & the products they design can range from cars, fridges, to perfume bottles tooth brush. They are familiar with manufacturing process and different types of materials from which many modern objects are made.

Graphic designer – Graphic designer are also called as visual communicators or commercial or artists their job is to design all types of protocol matter such as poster, stamps, magazines, books, packages and wrapping papers.

Textile Designer – Textile designer is concerned with the design of fabrics for a variety of purposes from cloths to carpets.

Fashion Designer - Anticipate the latest fashion trends and design cloths for particular needs. They must have knowledge of the use of colors, fabrics, pattern making and manufacturing methods and skill to communicate the ideas through sketches and drawings. Other art students take up careers like, jeweler designs, cremate designers. Some become art or craft teacher.

1.4 Keywords

Graphic

Commercial

Textile

1.5 Sum up

The designing has many areas to work. A professional can work as jeweler designer, graphic designer, fashion designer, textile designer etc.

1.6 Questions for Review

- Explain in brief how the professional works.

What is fashion designing?

Structure

- 1.1 Objective
- 1.2 Introduction
- 1.3 What is fashion designing?
- 1.4 Key Words
- 1.5 Sum Up
- 1.6 Questions for review

1.1 Objective

After reading this unit you able to know about the designing

1.2 Introduction

Fashion design is the area where you can get knowledge of the use of colors, fabrics, pattern making and manufacturing methods and skill to

1.3 What is fashion designing?

Design is concerned with how needs are identified related and in some cases stimulated. It affects the way in which our matters energy skills and other resources are employed to satisfy them fully. It cases upon enterprise and Enthusiasm inventiveness and ingenuity scientific discovery and technical

Knowledge, power of visualization together with knowledge of human capabilities and esthetic sensibility. Designing requires patience and planning. Designing requires patience and planning designing sooner than they start. They do not devote their attention to the preliminary procedures and in many cases a job is left half done to start a new one. Creating or style the appearance of a person with reference to clothing accessories an beauty in corresponding with the personality of any individual is fashion designing.

Sum up

Fashion designing involves knowledge of basic elements of designing, understanding color cycle, branch study of history of clothing, knowledge of fiber, and different fabrics textile, trims and establishment garment making and personal grooming.

1.1 Keywords

Fiber
Color cycle
Textile
Pattern making

1.3 Question for review

- What is fashion designing? Explain in brief

Why fashion concept is important?

Structure

- 1.1 Objective
- 1.2 Introduction
- 1.3 Why fashion concept is important?
- 1.4 Key Words
- 1.5 Sum Up
- 1.6 Questions for review

1.1 Objective

After reading this unit you able to know about the particular need of concept in fashion.

1.2 Introduction

A concept is the basic element to plan a design.

1.3 Why Fashion concept is Necessary?

Have you ever looked at the cloths you wear? Why they have their shapes, how they are designed and put together?

Clothes are a part of our life. They protect us warm us and give us pleasure, they express our moods and our personality.

There are four main reasons for wearing clothes-

1st comes modesty the need to hide one's body from the right at others.

2nd It protects against the cold or wet or in tropical lands against heat.

3rd Is utility for instance the need to carry things. This has influenced the shape of clothing since pockets were first designed in the 17th century they have been incorporated into every type of dress.

4th comes the most important one of all is variety the urge to decorate and adorn oneself to be different and to appear more attractive than others being different also increases their pride and self confidence. People from every where can share fates and fashions receiving few at them as they have happened when a new style appears it is seen and copied to all over the world what the statesman or celebrity wears one day will be prepared for mass production. The cloths what we design should be practical they must be comfortable, light yet warm as per weather requirement Fashion designer must be capable of interpreting the fast of the present era and then guide and condition its with their creations.

A designer often gets inspired by the past civilization and great artistic works. Today fashion drawings are largely replaced by photography monotonous faces and lighting for a designer everything must come about naturally. It is very perplexing to transcribe a feeling of atmosphere in the form of sketch and make it alive and positive demand. It is easier to design ones own fabrics and then create, thus bringing about a placing co-ordination between the fabric and line.

1.4 Key terms

Modesty

Fashion drawing

Mass production

1.5 Question for review

- Why fashion concept is necessary in fashion designing explain?

Elements of fashion design

Structure

- 1.1 Objective
- 1.2 Introduction
- 1.3 Categories of Fashion
- 1.4 Fashion is Cyclical
- 1.5 What influences Fashion?
- 1.6 Key Words
- 1.7 Sum Up
- 1.8 Questions for review

Objective

After reading this unit you able to know that fashion is move in cylindrical way. How many types of fashion are there?

1. Understanding the dimension of fashion
2. Identifying the phases and lengths of fashions cycles and relating them to consumer acceptance.
3. Comprehending fashion adoption theories in relation to consumer acceptance.

1.1 Introduction

Fashion can be thought of as a code, or language, that helps us to decipher these meanings unlike a language however fashion is context dependent. The same item can be interpreted differently by different consumers and in different situations. In semiotic terms the meaning of fashion products

after is under coded that is there is no one precise meaning but rather plenty of rooms for interpretation among perceivers.

Fashion never sets in trends it moves further and further.

Elements of Fashion

Theories of fashion leadership

Social scientists explain the follow the leader element is fashion cycles in terms of an individuals desire to achieve status by choosing apparel similar to that chosen by an admiral individual or group. This association through choice of Fashion is a means of bridging the gap between social classes that is becoming in ones mend like them by wearing what they wear there are there academically accepted theories categorize the admired group of

individuals from whom fashion leadership flows. These theories are “trickle down” horizontal or “trickle across” and “bottom up” Each has its own claim to validity with respect to specific fashions and the fashion cycle.

1. Trickle Down Theory

The trickle down theory maintains that new styles make their first appearance among people at the top of a social pyramid and then gradually move down to progressively lower social levels.

2. Horizontal or Trickle Across Theory

The trickle across theory maintains that fashion moves horizontally between groups on similar social levels rather than vertically from one level to another.

3. Bottom up Theory

The bottom up theory maintains that the fashion filter up from youth to aged & from lower to upper socioeconomic groups.

Fashion Key Terms

There are of course so many key terms which are in mostly used in fashion industry and it's necessary to understand their meaning to understand fashion itself and follow a discussion of fashion principles they are as follows.

Fashion:

Fashion is the style or styles most popular at a given time. This term fashion includes three parts style, acceptance and timelines. First it's necessary to understand the meaning of these words.

1. Style: Style is any particular characteristic in dress or accessories style may come and go in fashion but a particular style always remains the same either its in or out.

2. Acceptance: Means that consumer must buy & Wear a style to make it a fashion. A world known fashion remarked that there's no fashion if nobody buy & Use it.

3. Time lines: its indicate change. What is in fashion are year will be cut the next.

Change means also that what we do today might be worthless tomorrow.

Fashion Evolution.

Fashion doesn't change overnight. It is important for changes and merchandisers to understand fashion cycles because they explain the acceptance of fashion and are directly related to buying and selling cycles.

Introduction of style:

New creation referred to as the latest fashions may not yet be accepted by anyone. At this first stage of the cycle fashion implies only style and newness. Most new styles are introduced at a high price level. Designer are

often given financial backing and allowed to design with very few limitations are creativity quality of raw materials or amount of Fine workmanship. Naturally production costs are high and only a few people can effort the resulting ferments production in small quantities gives a designer more freedom. Flexibility and room for creativity. In Increase popularity as the new fashion is purchased worn can seen by more people it may begin to rise in popularity. Most couture and high priced designers have secondary bridge and/or diffusion lines at lower prices so that they are able to sell their designer on higher quantities. The popularity of the style may further increase through copying and adaptation some designer may modify a popular style to suit the needs and price range of their own customers some manufacturers may try to copy it with less expensive fabric and less detail it order to & sell to style at lower prices.

Peak of Popularity

When a fashion is at the height of its popularity it may be in such demand that may manufactures copy it or produce adaptations of it. It may price levels. Styles with great appeal are produced in many variations volume production requires a like lihood of mass trends because their customers want cloths that are on the mainstream of fashion.

Decline in Popularity

There are so many copies in mass product in which the fashion conscious people fire at the style and begin to look for something new. Customer still wears garments in the style but they are no longer willing to buy them at regular prices.

Rejection of a style or obsolescence

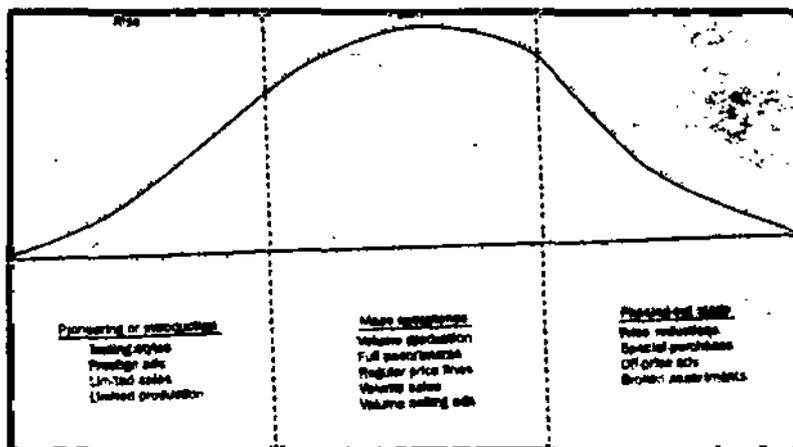
In the last movement of the fashion cycle, consumers have already turned to new look, thus beginning a new cycle for another style. The rejection or discarding of "style just because it is out of fashion.

1.1 Introduction

Fashion can be thought of as a code, or language, that helps us to decipher these meanings unlike a language however fashion is context dependent. The same item can be interpreted differently by different consumers and in different situations. In semiotic terms the meaning of fashion products

after is under coded that is there is no one precise meaning but rather plenty of rooms for interpretation among perceivers.

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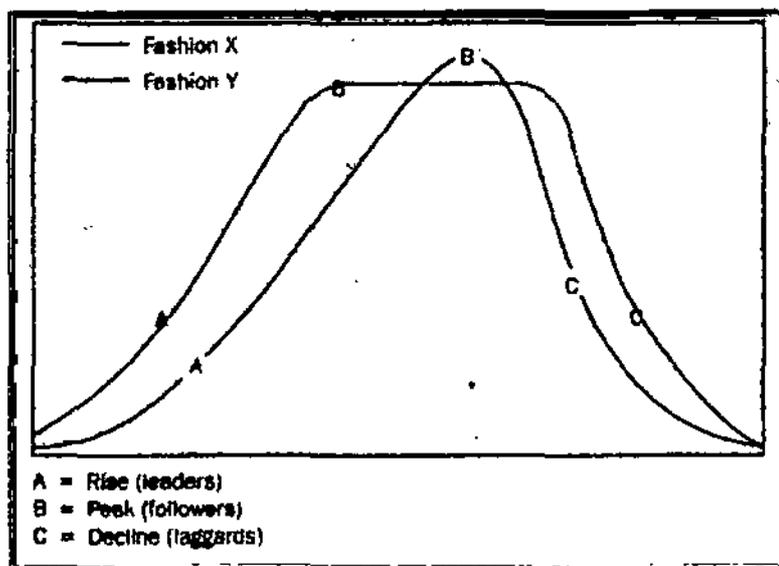
Fashion Cycle

Length of cycles

Although all fashion follows the same cyclical way in fashion cycle, there is no measurable time for a particular style. Few take short to get the popularity. Other take longer, some take slowly time some particular longer, some take slowly time some particular fashions fade quickly other never completely disappear.

1. **Classic:** A classic fashion is characterized by simplicity of design which keeps it from being easily dated.
2. **Fads:** Short lived fashions or fads can come and go in a single season.
3. **Mass Fashions:** It's a very new style whose acceptance is limited to those who want to be first to adopt the very newest fashions and can afford their often astronomical prices.

Fashion Trends: The direction in which fashions are moving are called fashion trends.



Cycle and Fad Styles

Cycle for fads and classics compared with normal fashion cycles;
(Solid line responds normal cycle)

Cycle within Cycles

1. Interrupted cycle

Consumer buying is after hated prematurely because manufactures and retailers no longer wish to risk producing or stocking merchandise that will soon decline in popularity. This is obvious to consumers who try to buy summer cloths in August. Sometimes the normal progress of a fashion cycle is interrupted or prolonged by social upheaval economic depression or war

2. Recurring Cycles

After a fashion does, it may resurface designers often take ideas form the past fashion when a style reapers year's letter, it is reinterpreted for a new time a silhouette may recur but it is interpreted with a change in fabric and detailing.

1.3 Categories of Fashion:

Fashion can be categorized broadly according to the group of which they appeal.

High Fashion: High fashion refers to those styles or design accepted by a group or fashion leaders the elite limited among consumers who are first to accepted fashion change. High fashion styles of designer are generally introduced and sold in the quantities and cut relatively high prices to socialize entertainers and fashion evaporator.

Mass Fashion or Volume Fashion: Mass fashion refers to those styles or designs that are widely accepted these at moderate to low prices and appeal to greatest majority of fashion (conscious consumers)

The Classic: Classic means those that seem to be acceptable or in good taste any time, any place, they remain in general fashion for and extended period of time. A classic is generally characterized by simplicity of design, which keeps it from being dated.

The Fad: A fad is a short lived fashion that it generally affects only specific groups in the populations fads can be accompanied by a craze or mania by consumers and retailers may find it difficult to keep it in stock.

1.4 Fashion is Cyclical

The term fashion cycle is termed as a process involving from the begin, the rise to the peak of popularity and finally to the decline and abandonment of it. This movement has important meaning to the fashion business. The dynamics of fashion appeared as well as the relationship of

- The movement of fashion
- The acceptance of group
- The price range

In this evolution the fashions at the highest prices are adopted by the early acceptors and purchased at stores with fashion leadership. As the fashion moves up it is accepted by early followers and much larger group than early acceptors and purchased at departmental stores stocking modicums to high precede goods. Later when fashion moves further up the peak it is accepted at the broadest acceptance level by the largest consumer group and obtainable in the widest possible number of retail establishment at lower prices after the peak, the fashion becomes available at the cheapest prices often stocked at mark down racks and in some stores at low

promotional price levels before abandonment. Fashion is not a price, it can rise from any price level, However new fashion often start at higher price and then trickle down to acceptance by wider segments of the population at lower prices.

1.5 What influences Fashion?

There are many factors which influence a great number of people are clothing from time to time. Fashion designers seek to create new pieces of fashionable clothes with some distinctive concepts from the prevailing ones. The elite by designer ranges which are some times out of price range of potential costumers. These designer clothes tailored in highly expansive material, rich embellishments are then copied by large number of stores; making the same designs available in affordable ranges.

Fashion magazines are a very interesting and affordable medium to know about the fashion prevalent in a particular time. The movies and media play a very important role in the fashion trends to be prevalent and accepted by a large number of people. Media also highlights the attires and dresses worn by celebrities, designers and the events these attires are worn on.

1.6 Key terms

Adornments

Evolution

Classic

Fad

Prevailing

Accessories

1.7 Sum-up

Fashion is divided by its categories and every category has some special features. for ex.-a fad fashion is a short lived fashion and its adopted by a specific group of people but classic fashion can be seem at any place or time.

1.7 Question for review

- How does fashion moves in cylindrical?
- What is fad?
- What are the influences on fashion?

Fashion Industry Language Guide

Tweed Rough wool clothe originally woven in Scotland; for jackets, pants and skirts.

Twin Prints Two prints, such as a stripe and a dot, that share the same color combination. Twin prints are often used in the same garment.

Van Dyck (or Vandyke) A style of collar or trim. Named after the Flemish painter

Sir Anthony Van Dyck (1599-1641) Vandyke lace collars, or a van dyked edging to a garment trim was popular in the last year of the Regency period. It was particularly associated with English Gothic Style. In all these cases, the edging or lace was ventilated, having jugged or triangular tooth like projections.

Vogue Fashionable. The fashion magazine Vogue reports designer fashion trends to sophisticated consumers in French, British, American, Italian, Australian and Japanese editions.

Wardrobe A planned assortment of clothes; a dresser or cabinet to store clothes in.

Warm Colors Colors with a red or yellow undertone and suggesting an energetic and upbeat image. The basic warm colors red, orange and yellow.

Water proof Impervious to water; can refer to clothing or cosmetics.

Wrap around skirt One piece of material that wraps around the lower half of the body and fastens at the waist.

Wrap Coat A coat without buttons or fasteners; can be tied with a sash or worn open.

Glossary related to terms used in Indian Fashion

ABA A loose cloak, possibly of Arabian origin. Related to the jama in men's wear, and to the abdo (q.v.) in women's.

ABHO A loose shirt like garment, worn by women mostly in Gujarat and Rajasthan. The garment was generally worn with short, wide sleeves, open at the neck, loose fitting on the upper part and really flared in its skirt. Often decorated with embroidery and mirror glass work.

ACCESSORIES Additional ornamentation to accompany the garment in order to create a certain Look/Image. (Shoes, Jewelries etc.)

ACHEKAN A men's long sleeved coats like garment, worn close to the body, reaching down to the knees or even lower, and buttoned in front middle.

ALTER To change the pattern so that it corresponds to body measurements.

ANGARAKHIA Along, full slaved coat like garment, worn close to the body, reaching down to the knees or eve lower and buttoned in front middle.

ANGIAANGIKA Along, Short, tight fitting bodice worn by women in India

from very early times. Literally, 'covering for the body'

ASHRAFI NUTI A popular textile design of small floral discs or circles, sometimes with small patterns within the circle.

ATAMSUW A wide, commodious chogha like garment for warping around the body.

BADLA Flat metallic wire, often silver - gift, used in brocading and embroidery.

BAGHAL BANDI- A kind of tunic or jacket, worn shorts and fastened under the armpits.

BANDHANI A process of patterning cloth by tie & dyeing in which the design is reserved on the undyed cloth by tying small spots very tightly with thread to protect them from the dye specially popular in Rajasthan and Gujarat.

BADE PYCHON KAPAINJAMA- A pajamas with wide, flared legs.

BIAS- Any direction in the fabric, which does not exactly flow in the direction of the weft yarn (vertical yarns) or warp yarns (Horizontal yarns) of a fabric. A true bias makes an angle of 45degree across the length and Width of a fabric; fabric cut on a bias has maximum stretch.

BUTA -Literally, "a plant" A floral motif, derived generally from Persian sources, much used in Indian textile design, and traditionally refer as a flowering plant with a curling bud at the top. The motif is also sometimes reduced to a floral pattern designed within the form of the plant.

BUTI -A diminutive of bata very commonly used in Indian textile design.

CENTRE FRONT- It is the portion of the pattern or the garment which is suppose to come in the exact front.

CHAND TARA -Literally "moon and star" a pattern often - used in Indian textile.

CHAUBANDI CHOLA- A short tunic or shirt fastened with tie cords worn by children.

CHAUGOSHIA (topi) - A four cornered cap.

CHAURI -A flywhisk made generally from a yak's tail. Important as a symbol of royalty or divinity.

CHIKENKARI- Embroidery in white cotton thread upon fine with cotton fabric, like, muslin. Several techniques in chikankari are known; Lucknow was a famous was a famous center of fine workmanship.

CHOGHAICHOGA- A loose, sleeved coat like garment worn overran inner garment like the angarakha generally sumptuous and appropriate for ceremonial occasions of Turkish origin, the chogha was also known as a chugha, chuha orjha; in Russia as shuba or shubha.

CHOLI- Ashort, bodice like breast garment of wide popularity among women in India, from early time. Related to the classic cholaka mentioned in Sanskrit literature. The garment is worn in many styles; thus, with back

covering or without, fastened with strings or extended cloth pieces, with shaped breast pieces or flat, etc.

CHOLU-A loose, shirt like garment.

CHURIDAR- With bangle like gathers or wrinkles, as in a churidar payan.

CONTEMPORARY- Currently in vogue

COOL COLORS- Blue, Violet and Green are cool/light colors. They are reducing in nature, as seen by the eye they move away from the object thereby increasing its size. Cool colors have a calm and restful effect.

DHILA- Loose or baggy. Thus, dhila pajamas, wide and roomy all over.

DHOTI- The traditional India dress for the lower part of the body, consisting of a piece of unstitched cloth draped over the hips and legs. Worn in various ways in different parts of the country, alike by men and women.

DORU -Long rope with which the thick woolen coat worn by the Gaddis is secured around the waist.

DRAPING- Draping means to hang to adorn the body from with loose fabric, and to obtain a body fitted garment by using adequate sewing techniques.

DUPALUIDUPALLARI TOP- Small, close - fitting cap made generally of muslin, and consisting of two identical pieces cut slightly rounded and curved towards the top.

DUPATTA- Veil cloth worn by women draped loosely around the upper part of the body.

FAD- Short lived fashion are called fad's, they seldom have any lasting impact on future fashion. They are briefly and suddenly seen everywhere and just a suddenly they vanish.

FARGUL-A kind of jacket.

FARJI- A kind of jacket. Defined by the dictionaries as simply 'a kind of garment'. The faiji was possibly a long over garments without sleeves, or with very short sleeves, open it front and worn like a coat over pajamas or angarakha

FASHION FORECAST- To predict or foretells future fashion trends for a specific period of time.

FATUHI -A 'jacket without sleeves'. Generally understood as a vest lightly padded with cotton wool, and quilted.

FAZVI- A 'jacket without sleeves'. Possibly the same kind of garment as fatuhi

FINISH- Perfection with which the garment/fabric is completed.

FORTE OF A GARMENT- means the strong point of the garment.

FREY- Threads which come out from the fabric during handling.

GAMA BUTI- A popular motif in textile design in India, consisting of flowers of different kinds growing in a flowerpot, neatly arranged.

GHAGHRA- Skirt, usually with a great deal of flare. The simple ghaghra have only one vertical seam, which turns the cloth or ghaghra pata into a tube, fastened with a drawstring passing through a long, narrow slot at the waist. Flared ghagas are made up of, several triangular gored pieces

Stitched together.

GHERDAR- Flared with an ample skirt, as in a gherdarjama.

GHUNDI -Loop; generally used to hold the little button like boss called the Tukma.

GHUTANNA- A short pagan worn by men, tight and ending just below the knees. Much favoured in 19th century Klich Punjab.

GOTA -Narrow ribbon made of 'gold' or 'silver' thread.

GRAIN -Another word used for the length wise (Warp Yam) threads of the fabric.

HAUTE COUTRE- Hi Fashion garments (of which only a single price is produced) it's extravagant, it's irrational, it's Unique and it's totally unaffordable.

HUE- Is the shades and degrees of color

IKAT -color applied to the resist dye process in which designing are reserved in warp or weft yarns by tying off small bundles of yarn with palm leaf Strips or similar material to prevent penetration of dye. From the Indonesian mengikat, 'to tie' of 'to bind'.

IZAR-A kind of pajamas

IZARBAND- Drawstring at the waist for a garment likes the pajamas literally, 'fastening of the izar'

JAMA- Full sleeved outerwear for men, greatly popular at the Mughal and Rajput courts and worn well into the 19th century. Literally, "a garment, robe, vest, gown, coat." etc generally had the breast part fitting snugly over the body, with its waist seam high, of knee length or longer, and flared in the skirt. It was tied under the right or the left armpit with tie cords.

JAMDANI- Fine cotton muslin with floral pattern brocade in thick soft cotton. Dacca was a famous center for the production of fine jamdani work.

JANGHIA- Short drawers, worn by men and boys. From Sanskrit

FOULARD- A light weight fabric of silk, rayon etc. Usually printed with small figures, such as a floured lies pattern.

Fad-A minor or short lived fashion.

Fashion Cycle- A term that refers to the rise, popularization and decline of a fashion.

Fashion Trend- The direction in which fashion is moving.

False Sleeves- To change the look of an outfit or to facilitate washing the forearms and cuffs of a gown, which got dirty first, many gowns had

detachable fine lawn sleeves. These were tacked onto the end of the gown's shorter sleeves.

Finchu- A triangular scarf worn around or tucked in to the neckline of a dress.

Fustian- A term from the 1600s. A coarsely textured cotton fabric imitating the more expensive silk velvet.

Garcon looks -A boyish fashion worn by women.

Gingham- A plain weave in checks or stripes.

Glen Check -A blue and white suit check for men or women.

Hat technically, a head covering which sits on the head without being tied on, contrasted with a bonnet, which ties under the chin.

Hand The texture and weight of a fabric; more specifically, the quality of the weave.

Haute Couture Literally "high sewing," referring to the original designs usually custom made by Saint Laurent or Ungaro of the European fashion houses.

Hawaiian Shirt A short-sleeved shirt in bright tropical prints.

Hip Hugger Pants or a skirt with the waist line resting on the hips; popular in the sixties.

Hippie Style Style of the flower children of the sixties; characterized by long hair on men and women, beards, blue jeans and psychedelic color

Hounds tooth- Pointed check pattern woven into fabric for men and women's fashion.

High Fashion- A fashion that is at the stage of limit acceptance.

Haute couture- The most important high fashion design houses in Paris.

Ichimatsu check- A pattern in which two squares of color are used alternately in fabric. Derived from the costume of Japanese Kabuki actor Sanogawa Ichimatsu (19th century). Also known as benroku pattern.

Imitation- A fake or copy, usually of furs or jewelry. Cheaper than the real thing, fake accessories and furs have been popular in recent seasons.

My League- A popular look for men in the fifties that originated on such campuses as Harvard, Princeton and Yale; a forerunner to the people look; a style characterized by button-down collar shirts and pants with a small buckle in the back.

Jeans -Originally, work clothes made of denim. In the sixties, denim jeans became big fashion and the style spread worldwide.

Jump Suit- One piece garment with pants: popular as casual fashion in the seventies and eighties.

Khaki- A color name that means "earth" in Hindi and indicates a dark or greenish yellow; often, a military or safari color

Kimono Sleeve- A sleeve with no distinct separation from the jacket or robe used to describe the sleeve shape of the Japanese kimono.

Knickers Knickerbockers- In the late 19th century, men's short pants designed for bicycle riding, these often enjoy a fashion revival. In England, Knickers are underpants.

Knockoffs- Inexpensive copies of high priced designer fashion

Levantine- A very finely twilled fabric, usually silk, in which the typical diagonal ridges can hardly be seen

Leotard- A one piece, close fitting body suit, likes a swimsuit: used by dancers.

Lingerie- Women's decorative underwear, such as a camisole, emphasizes femininity.

Loafers Lip on shoes without laces.

Loungewear Casual cloths usually worn around the home and not on the street. Popular long wear pieces include caftans and long, loose fitting dresses.

Mass Production- Production of good in quantity - Many at a time as opposed to one at a time.

Mary Stuart- (or Mary Queen of Scots) cap- A very fashionable style of cap in 1810. Which dipped to a peak at the center front? It was typical of the gothic fashion trend, meant to suggest the last sixteenth and easily seventeenth century period.

Maillot- A women's one piece bathing suit having a classic and simple style that is without embellishment and emphasizes the natural shape of the body.

Merchandising- The presentation of new products. All aspects of product, including design, quality and consumer demand, must be considered.

Mismatched- Unexpectedly matched. Combinations such as a silk blouse with a leather jacket, lace worn with manish pants, plaids with tweeds, and two different weaves in the same ensemble.

Moccasins- Casual shoes of soft leather: first worn by native Americans.

Mode Fashion:- Originally, haute couture.

Modernism- Fashion in the twenties and thirties that emphasized function.

Mitts- Fingerless gloves, of cotton, lace or leather. Mitts could be short to the wrist, or come all the way up over the elbow.

Muft- A tubular, padded roll of fur, feathers or other luxurious fabric used to keep a lady's hands warm. Muffs were often enormous. They went in and out of style during the Regency, finally vanishing completely by about 1816.

Mull- Fine plain weave cotton fabric, much like muslin.

Muslin- A very fine cotton fabric, with a simple 1 over 1 open weaves. Originally imported from India, it temporarily replaced silks as the desired

fabric for fashionable wear. It could command prices up to 30 shillings the yard, as much as the silks.

Nankeen- A corruption of "Nanking" A Yellowish brown sturdy cotton fabric used for men's work breeches or children's play clothes. Natural Fibbers Cotton, silk, wool and linen, all of which occur in nature. The opposite of fibers which are made from synthetics or chemicals.

Neoclassic- Designating modern styles that incorporate traditional design ideas.

Neoromanticism- Modern design that incorporates elements of fantasy and imagination.

Natural colors - without hue and visible wavelength. Black, white and Grey are true neutrals. Adding black or white to a pure color lightens or darkens it, neutralizing the pure hue.

Norwich Shawl A soft of British made woven shawl, imitating the higher priced true cashmere shawls. Oxford Describing cloth that has a diagonal weave and is named for the town and university of Oxford, England, Originally, this cloth was used for the tennis wear of the university team.

PRET A PORTER (French term meaning literally ready to wear as distinguished from contour clothes. Which are custom made.

Paisley- A city in England which gained renown for its high quality reproduction

Cashmere shawls. The name "paisley" was given to the original Indian buta or pinecone design typical of these shawls. Printed with leaf patterns. Originally from ancient India and Persia, paisley designs were popularized by 18th -century The paisley pattern has both an ethnic and an exotic quality.

Panache- Originally, a small feather plume: new, dash or style

Pastel color- A pale, soft color made by adding white to a bright color; a color typical of spring

Pastoral Print- A design showing a landscape scene; often used in T-shirt designs.

Patch work -A folk design made sewing small patches of cloth together; traditionally used for cushion and bed covers but now also used for accessories and embroidered clothes.

Peasant Look- An appearance created from a romantic image of simplicity, usually with a full skirt and embroidered blouse.

Peter Pan Collar A round shirt collar; often used in children's clothing. Plain simple, not decorative

Polo Shirt- Originally, a shirt worn for polo playing; now, fashionable sportswear, often with a small logo on the chest pockets.

Poor (Cheap) chic -Fashion created from cheap clothes, often from second

hand stores.

Post modern- Describing a trend that emphasizes decoration, as opposed to modernism's emphasis on function.

Preppie Son of Ivy League, a collegiate look characterized by polo shirts, chinos and navy blazers. Ralph Lauren is the sitting god to the preppies.

Prêt porter- Ready to wear; can be popular styles or haute couture.

Primary Color- Red, Blue and Yellow. All other colors are derived from these three colors.

Print on print- Having one pattern printed on a contrasting pattern, for example, flowers on stripes wearing different patterns together.

Psychedelic- Relating to hallucinatory drugs popular in the sixties among hippies and artist. Effects on the fashion world included acidic colors, strange prints, and strange prints and body painting.

Pullover-An outer layer, usually a sweater, without buttons.

Pure color- The clearest color value.

Pelerine- A short cape worn over the shoulders as outerwear. From the French Pelerine of Pilgrim.

Pelisse-An outer garment or coat, for either men or women. Pelisses could have long sleeves or no sleeves at all. The pelisse was fitted across the chest and could be any length between mid thigh and ankle. Pelisses were often trimmed with fur or military style foggings and braiding.

Petticoat- This can refer to either an undergarment (worn with a chemise and stays under a gown. Not meant to be seen) or to the skirt portion of a garment which is meant to be seen under a robe or overdress, in the latter case (more common before 1800) the petticoat would have been a high waisted skirt of dress fabric held up by narrow straps that went

over the shoulders. The skirt of the robe worn over the top would be open to the waist in front to show off the petticoat, and would cover the bodice and arms. In some cases the petticoat was also called a "slip."

Plait- (Plaits, Plaited) Pleats of fabric. It sounds like it should have something to do with braiding hair, but it doesn't

Pocket-From the Pre Regency era. A pocket was a flat bag, often embroidered, which was tied around the waist, over the stays. The lady's garment has slits in the side seams to allow access to the pocket.

Purse-(See also Reticule) A replacement for the old fashioned pocket. Purses were carried, often made of a tube of netted material with a metal ring, which slid down to close the purse opening.

READY - TO - WEAR

Apparel that is mass produced, as opposed to apparel made to order (Custom mode)

Raglan Sleeve- A sleeve with slanted seams extending from the underarm

to the neck; for comfortable jackets and coats. Receding color a dark color or color value that appears smaller than it really is because it seems to reduce or minimize.

Regimental Stripe A necktie design of stripes in the colors of British Military flags, red, blue, or green stripes on a dark blue background. Resort wear Casual cloths; T- shirts, sundresses, swimwear and shorts for poolside or sinter vacations in sunny climates.

Reversible- Wearable with inner side out.

Rugger (Rugby) shirt- A long sleeved, horizontally striped shirt worn by rugby players.

Redingote- From the French corruption of "riding coat" Originally a fitted, double-breasted man's coat with wide flat cuffs and collar, it was adopted in the 1780s by "scruffy chic" French men to express their admiration of all things English, particularly the government. The work " turned into redingote" and the garment was then exported back to England, where it was incarnated as a long, fitted woman's coat, belted and open in the front to show off the skirt of the dress underneath.

Reticule (or Ridicule) - The clinging, lightweight cotton towns of the **regency** precluded the old fashioned pocket (see pocket above). Instead, ladies now carried a small drew string photograph of a knitted, beaded 19th century reticule.

Rouleau (Pl. Rouleaux) - A dress hem decoration used during the letter part of the Regency when dress hem decoration became more elaborate. A tube of fabric, often contrasting with the dress fabric, was lightly shuffled, and sewn to the hem of the dress. It was used as a decoration and as a means of stiffening the hem to hold ort the heavier skirts.

Ruching- From the French "to gather". Ribbons or tubes of lightweight fabric were after gathered and sewn to skirts, bodices or hats for decoration.

Sersanet- A twilled fabric which uses different colors in the warp and weft, thus allowing the fabric to subtly change colors as the fabric moves.

Sash- A long ribbon or scarf worn around the high waisted gowns, which could provide a splash of floor on the white muslin gowns. Sashes of pale blue and pink seem to be particularly associated with very young ladies, and were gradually supplanted by the more tailored belt.

Sack dress- (chemise) Sixties style, loose fitting dress that was slipped on over the head.

Saddle shoes -Saddle oxford shoes two color shoes white with black or with brown

Sailor Collar A collar that is V shaped in front and square in back; part of the marine look.

Scottish- Pertaining to Scotland; Scottish folk styles include tartan kits, vests, knee socks, and Fair Isle sweaters.

Secondary Colors Orange, green and violet. Colors made by combining two primary colors, yellow and red make orange; blue and yellow make green, red and blue make violet.

Seamless- Without seams for example seamless stocking, bras, knit skirts and sweaters.

Season less- Dressing a dressing style made up of clothes that work regardless of the time of year of are example a rayon dress.

Seersucker Literally, "milk and sugar" Crinkled material usually made of linen or cotton, ideal for summer.

Semiformal Describing a dress code requiring a single or double breasted black suit for men, an evening or cocktail dress for women.

Shaggy- Long haired for example, angora or mohair.

Shetland Wool- or woolen textiles produced in Scotland; ideal material for sweater or a coat

Silhouette- Outline; the lay of the material, the shape of garment.

Slim -Slender, sleek linear style.

Slip-On- Describing clothing put on over the head or shoes without laces or buckles that is loafers.

Slub- To allow the natural character of fiber to show up in the surface of a weave.

Solid color-A single color without print or pattern.

Sophisticated -Urban and stylish.

Spencer- A long sleeved, short jacket, first worn by the Earl of Spencer in 19th century England.

Stadium (Letterman) jacket: A sporty jacket, usually made of satin or flannel, with sleeves of a contrasting color. Originally, a baseball player's training jacket, often labeled with the school or team name.

Stone Wash- Repeated washing of a fabric to fade the color; the effect of putting a stone in the washing with the clothes.

Strapless- Without straps, usually describing a dress for evening wear.

Stylist- A specialist who coordinates clothes and creates styles or looks, different from a designer.

Success dressing- Fashion with a yuppie influence for business or professional women, derived from men's fashion but softened with pleated skirts and feminine blouses.

Summer darks- Dark colors and black used for summer wear; usually made of cotton or linen.

Surfer look- Originally, a fashion worn by young people who surfed; now a popular active sport and resort look.

Sweats- Cotton Jersey sportswear.

Synthetic fiber- Fiber with no natural origin in such as rayon, acetate, nylon, vinyl and acrylic.

Shift- An undergarment, usually of fine linen or cotton. A shift was like a long, straight shirt with short sleeves worn under the stays. The word "shift" was actually considered vulgar at this time; the preferred work was Chemise.

Slip - See Petticoat.

Syats –A corset more correctly called a pair of stays, since it was originally made in two pieces laced together.

Stomacher Pre Regency. - A stomacher was an ornately worked, stiffened piece of fabric worn (where else?) over the stomach. Actually, it was *detachable ornament that was fastened onto the front of a Robe over the front closure*. During the latter years of the Regency, the fashion for an ornate bodice revived the antique stomacher, though the term was also applied to any ornate triangular shaped bodice insert (it generally extended across the wide neckline, tapering to a point at the waist). From the Lady's Monthly Museum, January 1809; "in full dress, the antique stomacher has again made its appearance, and is likely to be generally adopted: It is chiefly composed of satin, with gold or silver embroider, and suitable cords and tassel.

Style (Noun) A type of product with specific characteristics that distinguish it from another type of the same product.

Style (verb) - To give fashion features to an article or group of article (as to style a line of coats and suites for example).

Stylish One who advises converting styles in clothes, furnishings and like, Trunk Show A producer's or designer's complete collection of samples, brought into a store for a limited time to show customers the selection from which style numbers can be ordered in their size and colour.

Tailored Fashioned - usually refers to men's styles, tailored styles follow a set design and have enduring wearability.

Textiles- General term for raw material and woven cloth.

Texture Woven cloth or the character of the cloth.

Thirties fashion- A style featuring long, slim lines and feminine bias cuts.

Tiered look A fashion for skirts and dresses composed of bands of gathered cloth.

Tone- Slight variation in the shade of a single color. Pattern or effect created by using a lighter shade of color on a darker value of the same color.

Top- An item of clothing worn above the waist; for example a blouse or a jacket.

Total look- The appearance evoked by wearing a unified, co-ordinates outfit.

Town Wear- Street clothes.

Transparency- Textures so fine that it can be seen through. Gauzes and Georgettes are popular examples of transparent materials. Transparency A style that is neither male nor female beyond distinguishing male from female fashion same as unisex.

Transsexual Fashion A style that is neither male nor female; beyond distinguishing male from female fashion; same as unisex.

Tendies- Fashion groups who slavishly follow every new fashion movement.

Tricolor- The saffron, White and green colors of the Indian flag.

T-shapes- A design that stretches across the shoulders and tapers downward.

Warm Colors- colors like Red, Orange, Yellow, are classified as warm colors, they are advancing in nature, because as seen by the eyes these colors move closer thereby reducing the size of an object. Warm colors are cheerful.

Zardozi work- Work in which gold or silver metal threads are sewn on a fabric like satin or velvet with metallic threads to give the appearance of true embroidery.

Zari- Metallic thread twisted over cotton or silk for brocading. Also referred to, in popular parlance.

Zirah- A kind of coat for male

Fashion Industry Terminology

1.1 Objective

Learning the terminology of the fashion industry is an important part of a fashion education. By using correct terminology, you show that you are familiar with the business. Many fashion terms are from the French language, since France has long been the capital of fashion innovation. For further clarification, check the index and refer to the see how the term was used.

Accessories Articles worn or carried to complete a fashion look, for example, jewelry, scarves, hats, handbags, or shoes.

Acetate A man made fiber composed of cellulose chains.

Acrylic A man made fiber made of long chain synthetic polymer.

Advertising Any paid message in the media used to increase sales.

Advertising director The person in charge of the personnel and activities of the advertising department.

Alta moda The Italian couture.

Apparel Clothing, not necessarily fashionable.

Apparel industry The manufactures, jobbers, and contractors engaged in the manufacture of clothing (also called the garment business, the needle trades, and the rag trade.)

Artisans: People who do skilled work with their hands.

Atelier French work for designer workshop. Ateliers are classified as flou (for soft dressmaking or tailleur (for tailoring suits and coats)

Balance Visual weight in design.

Balance of trade Difference in value between a country's exports and imports.

Base goods The solid fabric used as the basic for a group of sportswear.

Bodice- Garment silhouettes

Book inventory The dollar value of inventory, as stated in accounting records.

Boutique- French work for a small shop with unusual clothing and atmosphere.

Branch store owned and operated by a parent store, generally located in a suburban

area under the name of parent store.

Brand name- A trade name that identifies a certain products name by a particular producer.

Bridge fashion The style and price range between designer and better.

Buyer A merchandising executive responsible for planning, buying, and selling merchandise.

Buying office An independent of store - owned office that is located at a market center and buys or recommended buys for many stores.

Buying plan A general description of the types and quantities of merchandise a buyer expects to purchase for delivery within a specific period.

Chain store organization A group of stores that sell essentially the same merchandise and are centrally owned, operated, and merchandised.

Classic : A fashion that is long lasting.

Classification An assortment of related merchandise grouped together within a department of store.

Collection A group of garments designed for a specific season

Commissionaire) Store representative in a foreign city.

Commodity merchandise Standard basic merchandise.

Computer aided manufacturing (CAM) An integrated computer system which aids in designing, and patternmaking, used in both textile and apparel design.

Computer integrated manufacturing (CIM)- Computer connection to integrate computer aided design and manufacturing systems.

Consumer Someone who buys merchandise.

Consumer demand The effect consumers have on the marketplace

Consumer obsolescence The rejection of merchandise

Consumer demand The effect consumers have on the marketplace.

Consumer obsolescence The rejection of merchandise in favor of something newer, even though the "old" still has utility.

Contemporary styling Sophisticated, updated styling originally designed for the age group that grew out of juniors.

Contractor An independent producer who does the sewing (sometimes the cutting) for manufactures an outside shop.

Converter A textile producer that buys greige goods from mills and dyes, prints, and finishes them before selling them to a manufacturer. Co-operative advertising cost shared by at exile producer a / or a manufacturer and or a retailer.

Coordinate sportswear Sports wear designed to mix and match.

Corporate selling management to management without the use of sales representatives.

Cotton A vegetable fiber from the boll of the cotton plant; the world's major

textile fiber.

Counter (Kootour) French work for dressmaking; applied to fashion business that make clothes to order.

Croquets Original painting of textile designs.

Custom made Apparel made to a customer's special order; cut and fitted to body.

Individual measurements; opposite of ready to wear

Cutter The person who cuts material during the manufacturing process.

Cutting order Directions regarding quantity to cut, how to cur, and what fabric to use.

Cutto order Cut and produce only against orders.

Cutto stock Cut and produce based on projected estimates of sales.

Demographic studies Statistical studies of population characteristics.

Department store General Merchandise store including apparel household goods, and furniture.

Designer A person employed to crate ideas for garments or accessories in the fashion industry.

Design services Reports and ideas available by subscription to manufacturers and retailer predictive.

Design resource Any resource from which a designer obtain ideas, for example, trade newspapers, design reports, fashion magazines, museums, historic

Direct mail advertising- Any printed advertising distributed directly to specific prospects by mail.

Discount retailing Low margin retailing; retailers able to offer inexpensive merchandise by buying in quantity and keeping operating costs low. Display Visual presentation of merchandise or ideas

Disposable income minus taxes; a person in the middle management of a retail store executive responsible for merchandising activities of a retail store; executive responsible for merchandising activities of a related group of departments;

Supervises buyers and assistants.

Fashion Industry

Structure

- 1.1 Objective
- 1.2 Introduction
- 1.3 The scope of the industry
- 1.4 Fashion careers and Merchandise Information
- 1.5 Key Words
- 1.6 Sum Up
- 1.7 Questions for review

1.1 Objective

After reading this unit you will be able to know - career options in fashion industry.

1.2 Introduction

The glamour associated with the fashion industry makes it a career goal for many people millions watch fashion show extra vaganzas such as the events staged on television by Victoria secret, people all over the world read the multitude of fashion

magazines now published in record humblers. This high visibility has attracted many individual who want to make fashion their life work unlike many industries that are restricted to certain geographic regions fashion is a global business. A study of the world of fashion shows that production now takes place in areas that were once considered production now takes place in areas that were once considered inaccessible designs come from arenas that include more that the typical venues of Paris, Rome, and New York city, and retailers of fashions are caused all over the world and ritlers of fashion are housed all over the world This business provides

Opportunities for future practitioners no matter where they might be located or where they would eventually like to live.

1.3 The scope of the industry

Fashion apparel wearable accessories and enhancement sand home products make up a multi bill on dollar industry Although the united states still a leading player in the fashion arena. Its important has started to decline in terms of global production and distribution. Fashion retailing is an economics business In America with an ever growing number of brick and

mortar operations and offside fashion ventures such as catalogs web sites and home shaping channels traditional retailer include department stores channel. Traditional retailer include department stores that are with generalists or fashion specialists chain operations merchants with brand name recognition discounter, off prices warehouse and small entrepreneurships such as boutiques and specialty stores. Licensing agreements continue to play an important role in the fashion industry as approval designer signs on with shoe Jewelry handbags, glass, cosmetics and fragrance and home furnishing manufacture to produce lines that bear their marques signature for a force or commission. In general the fashion Industry is thriving all over the world making it an excellent area for employments.

1.4 Fashion careers and Merchandise Information

Within the fashion industry is a wealth of careers that contributes to the production of a raw materials product design and marketing. Each component of the field and the jobs within it. Require know ledge of merchandise with which the practices are involved. Let consider some of the merchandise information that must be mastered on major fashion industry segments.

Material Products

Many materials go to the manufacture of appeared wearable accessories fashion enhancements and home furnishing. The most common raw material is textile, leather, furniture, metal stones, ceramics, wood and glass.

Manufacturers

From appeared and accessories to home furnishing the manufacturing industry offers numerous careers related to fashion critical functions involve design, production, merchandising and distribution. Included are positions as designer palter makers, product managers, merchandises, stylists, production manager sample makers, purchasing agents, quality controllers, customer services and sales associates.

Retailers

Retailing more than any other industry components offers formal training for those understand in pursuing management level careers. The goal might be that of buying fashion appeared or an accessories, working as a fashion director or managing a unit of a chain organization. Most companies after such programs combine classroom instruction with and the job training. In this way there final practices can be learned & Applied both on site and offside situations.

Merchandise Managers

Those who make the ultimate decision concerning buying and merchandising practices in the retail environment are the merchandise

mostly companies use a plane that involves both a general and several divisional merchandise managers.

Buyers

Two levels of buyers are typical in retailing operations. The one with major responsibility is simply known as the buyer, his other subordinate is the assistant buyer, and everyone has the particular work profile and responsibility to carryout the requirement, of the position. The buyer must be ability to communicate verbally in writing and in the proper use of email.

Managers

The position of the manager is depend on the size of the company. In the fashion segment of retailing may serve as a department manager group manager or store manager etc.

Fashion Director

The fashion director provides fashion information to the retail operations buyers and merchandisers before they make their purchases. Fashion directors provide an over view of the market so that lach buyers purchase will coordinate.

Advertising manager

Advertising manager can provide a particular look or image to their programs. But developing a certain character in their ads through such devises as stylized fashion figures.

Fashion Forecasters

In the ever changing field of fashion where style acceptance women and goes rapidly retailers, manufacture and designer generally try to investigate fashion products and designer generally try to investigate fashion products and their potential popularity The forecaster helps those responsible for making fashion decisions by researching market trends through visits to materials produces and design capitals all over the world. A forecaster provide such information as color trends, fabric user, silhouette preferences and price points as earl as one year before the information is needed to make manufacturing and purchasing decisions.

1.5 Key Words

Licensing agreements

Raw Material

Resource

Trend

Fashion

Silhouette

1.6 Sum Up

Fashion industry is a big opportunity for career options . any one can make their career in different phases like – designing, manufacturing, retailing, merchandising, buying house, fashion directors etc. This industry has name with fame.

1.7 Questions for review

- Explain the fashion industry.
- Explain any five options for career in fashion?

Fashion promotion

Structure

- 1.1 Objective
- 1.2 Introduction
- 1.3 Purpose of sales promotion
- 1.4 Kinds of advertising
- 1.5 Publicity
- 1.6 Fashion shows
- 1.7 The buyer's role in fashion promotion
- 1.8 Advertising
- 1.9 Visual merchandising
- 1.10 Key words
- 1.11 Sum up
- 1.12 Question for review

1.1 Objective:

After going through these unit you would be able to know-

1. Understanding of the purpose of sales promotion
2. Explaining the purpose goals and procedures of advertising, publicity, fashion shows.
3. Describing the buyer's role in promotion.

1.2 Introduction:

At each level of the fashion industry the objective is to increase market share and sell products to customers. Promotion in the broadest sense, is the effort to further those sales by means of advertising, publicity, special events and visual merchandising. The main purpose of all phases of fashion promotion is to generate more sales by inspiring current customers to buy more and by attracting new customers. The primary challenge of promotions is to get the customer into the store. Promotion involves communication, store image or the existence of a product to consumers. It is an attempt to attract the type of customer for whom the merchandise is intended.

1.3 Purpose of Sales Promotion

Planning & Direction:

In small stores a single person may handle all promotional activities with the help of outside consultants. In a large store a sales promotion director manager

or coordinates the joint efforts of advertising, visual merchandising, public relations and the fashion office. The sales promotion director, fashion director, advertising and creative directors, manager and buyers must agree on what to promote, when to promote it and how to reach their target market. At planning meeting manager discuss how to communicate fashion trends and important designer promotion with the context of the store image.

Fashion Advertising:

The largest portion of sales promotion budget in a retail store is normally allocated to advertising. Advertising involves the planning, writing, designing and scheduling of paid announcement designed to attract customer's attention to a fashion product or event. Advertising style must be altered to reach various types of customers. To the contemporary customer, trendy cloths are sold with sex sizzle to the upwardly mobile professional, merchandise is presented in enhanced status images. To the family oriented consumer, fashion is presented in an atmosphere of health & home.

1.4 Kinds of Advertising:

Stores use three basic types of advertisement: Image, item and promotional advertising.

Image Advertising: Image advertising focuses on fashion image, fashion leadership, community goodwill, new store or a special event.

Item Advertising: the goal of item advertising is sales as direct result of the advertising their type of advertising is favored by vertical retailers such as Ann Taylor.

Promotional Advertising: Promotional advertising is price directed. It might proclaim that store has loco prices or it might announce storewide sales or clearances.

1.5 Publicity:

Publicity is usually handled by the directors of fashion special events and or public relations and writer on their staffs. Publicity is the voluntary spreading of information about people special events or news worthy topics through various communication media. There are no media costs for publicity but for that very reason it is difficult to obtain. It is also considered more prestigious than advertising because it is the result of an editor's choice rather than payment of money. Media editors choose the material they will use because they think it may be of interest to the community. Publicity helps promote the sale of fashion merchandise by making a style, manufacturer, retailer trend or other aspect of fashion better known to the public.

1.6 Fashion Shows:

Fashion shows are special events that communicate a fashion story. There are four possible ways to organize a show, a formal show a department show, designer trunk shows or informal modeling.

Formal Fashion Shows:

It takes a great deal of advance models and fittings arranging for a runway, scenery lighting microphones, music, seating and assistants. Clothes are generally grouped according to styling, colour or other visual criteria. Models and music are selected to complement the cloths and set a mood.

Department Fashion Shows:

Department fashion shows on a much smaller scale, are produced in store to generate immediate sales. Usually a platform is set up right in the department which carries the clothes.

Designer Trunk Shows:

Designer trunk shows done cooperation with a single vendor and art a popular way to sell expensive collections. Invitations are sent to the best customer according to records kept by sales associates customer get to see the entire collection unedited by a buyer and may order from the samples in their size.

Informal Fashion Shows:

Informal fashion shows are the easiest to produce. A few models walk through the store showing the fashion they are awarding to customers who are shopping or having lunch in the store's restaurant. The models can take their time and customers enjoy asking them questions. This is often done in conjunction with a think show or special promotion.

1.7 The Buyer's role in Fashion Promotion:

Buyers recommend plans for promotions to the heads at the sale promotion department in conjunction with the projected merchandise plan. Suggestions for advertising display, special events and all other types of promotions are developed with the specialists in these areas and joint efforts must be coordinated.

1.8 Advertising:

Buyers request ads in the basis of their merchandise plans. They must provide complete information about the merchandise to the advertising copy writers concerning fabric colors styling details price and sized. The garment or accessory itself must be given to the illustrates, layout artist or photographers. The Buyer must carefully check and copy for accuracy. He or she must then make sure that the merchandise has been delivered and is on the selling floor with appropriate sign copy when the addresses.

1.9 Visual Merchandising:

Buyer may also request window and in store displays they choose garment or accessories that carryout the promotional theme and image of the store.

Special Events:

Buyer may initiate special events and fashion shows. For example: the buyer of a designer to make a personal appearance to introduce a new collection. The advertising and publicity departments announce their event to the community giving the public the opportunity to meet "well Known designer" If the result are favorable both the designer and the store any win new customers.

1.10 Key words

Visual

Promotional

Buyers

Advertising

1.11 Sum Up:

Advertising, Publicity, Special events and display help promote retail sales. Advertising in the use of paid time or space in media such as television newspaper etc. Special events such as fashion shows draw people into the store and create community goodwill. Promotional efforts are coordinated with buyer in each merchandising area. Promotion has its limits, however, as it is ultimately the consumer who accepts or rejects fashion.

1.12 Questions for Review:

- What is the purpose of fashion promotion?
- Explain the difference between advertising publicity?
- Why is it essential for a buyer to be involved in promotion?

Fashion designers and their famous labels

Structure

- 1.1 Objective
- 1.2 International fashion designer

1.1 Objective

After reading this unit you will be able to know

About the famous fashion designer, their work & brand name

1.2 International Fashion Designers: A Glimpse.

ARMANI

Giorgio Armani began designing under his own name in 1974. Today, besides his top level line, he designs both the Emporio Armani collection, and a line known in Italy as Mani and in the U.S.A. as Giorgio Armani.

AUGUSTABERNARD

In 1919, Augusta Bernard opened her house in the rue Rivoili; in 1928, she moved to 3, rue du Faubourg St Honoré, where she remained in business until 1935,

AZZEDINE ALAÏA

He calls himself a "bâtisseur" a couturier architect. The Tunisian born designer learned architecture at the Beaux Arts in Tunis before he embarked on fashion in the 50s, with an apprenticeship at Christian Dior that lasted for five days and followed by two full seasons with Guy La Roche, there followed a list of clientele. The signature look of Alaïa began to emerge in the 80s with experimental mixes of fabrics.

BBALenciaga

Balenciaga opened his house on the Avenue Georges V in 1937 where he remained until retiring in 1968. Eisa was the name of his Spanish couture houses in Madrid and Barcelona.

BALMAIN

Balmain opened his house at 44, rue François Premier in 1945, in addition to his first couture label; he has designed numerous boutique accessories and other lines. Since his former right hand man, Erik Mortensen has been the house's premier designer.

BILL BLASS

After designing for the now defunct Seventh Avenue firm of Anna Miller Ltd., Bill Blass worked with Maurice Rentner in 1959; by 1960 the company's

advertisements read "Bill Blass worked with Maurice Renter in 1970.

Bonnie Cashin

After costuming over forty Hollywood movies, Bonnie Cashin moved to New York in 1949 to try her hand at sportswear. Bonnie Cashin Limited was founded in 1953, and from her studio she has turned out designs for various manufacturers, most notably Phillip Sills and Ballantyne. In 1972 she established the Knittery for the manufacturer of hand – knitted clothing from handspun yarns.

CALLOTAORURS

The House of Callot Secures, at 24, rue Taitabout, was founded in 1895 by Mesuames Marie callot Gerber, Marthe Callot Bertrand, and Regina Callot Chantrelle, In 1914, the house moved to 911, Avenue Matignon and it was around this time that it began dating its labels. During the 1920s, Callot established branches in Nice, Biarritz, Buenos Aires, and London. By the time Mme. Gerber retired in 1937, the branches had closed and the house was absorbed into another house, Calvet closed in 1948.

CALVIN KLEIN

Born in the Bronx, New York in 1942, Klein studied at New York high school of Art and Design before enrolling in the Fashion Institute of Technology in 1962. He worked as a dressmaker, and then went into the coat business in 1968. With a friend Barry Schwartz, now CEO of Calvin Klein Inc. He has received the Council of Fashion Designers of America award for best women's wear and menswear designer in 1993 and has won the prestigious Coty award numerous times.

CHANEL

Chanel began her hat business in 1908 in a basement apartment at 160, Boulevard Malesherbes. In 1912 she moved to 21, rue Cambon. Her houses in deauville and Biarritz were opened in 1913 and 1916 and respectively. In 1928 she moved into three floors of 31, rue Cambon, closing the house from 1939 to 1954. Following her death in 1971, her assistants Yvonne Dubel and Jean Cazaubon took over designing the couture, with Philippe Guibourge in charge of the Chanel Boutique, launched in 1976. Frances Stein has designed accessories since 1981, and in 1984, Karl Lagerfeld formally and officially took over as designer of both couture and ready – to – wear.

COURREGES

After working for Balenciaga for ten years, Andre Courreges opened his own house in 1961 at 48, Avenue Kleberg. In 1965 he relocated to 40, rue François Premier and inaugurated his system of fashion levels. Prototypes as the label for the haute

Couture and Couture Future label for the deluxe ready to wear. In 1970 he added another tier, Hyperbole, for younger clients and budgets.

CHARLES JAMES

Charles James started his career in 1924, in Chicago as a milliner using the name of Boucher on. He began designing clothes and headed to London via New York, where he spent most of the 1930s designing clothing under versions of his own name at various addresses, occasionally showing in Paris. Just before World War II he returned to New York, where he initiated multiple businesses over the years until retiring as active designer in 1958. He died in 1978.

DIOR

Christian Dior worked for both Robert Piguet and Lucien Belong before opening his own house in 1947 at 30. Avenue Montaigne. In 1953 he hired the young Yves Saint Laurent, who, by 1955, was designing for the house and, upon Dior's death in 1957, was chosen to succeed him. Marc Bohan became the house countries in 1960.

PHILIPPE GUIBOURGE designed ready to wear during the 1970s and by Gerard Penne roux beginning in 1983. Christian Dior New York began in 1949, and London Operation in 1955. Baby Dior was born in 1969, Miss Dior in 1966.

FORTUNY

Mariano fortune made his first garments in 1906, stenciled silk Knossos scarves for a paris ballet performance. The following year he created his first pleated Delphos dress, patterning the process in 1909. By 1912 he was producing a large variety garments.

STENCILED VEVLET ROBE, S cloaks, dresses, wall hangings, and cushions at his Palazzo Orfei in Venice, and displaying them in a Paris shop at 2, rue de Marignon and one in London at 29 Maddox Street. By 1924 he had moved his Paris Location to 67, Rue Pierre Charron. After his death in 1949, the Contessa Gozzi, and associate and owner of the Fortuny shop at 509 Madison Avenue in New York, took over management of the fortuny cactory in Venice. Production of the pleated dresses halted in 1953 and Fortuny today produces only the stenciled cotton furnishin materials.

GEOFFREY BEENE

Geoffrey Beene designed for Harmay, the Seventh Avenue firm, from 1950 to 1957, his name sometimes featured in ads for the house. At Traina, Inc., Where he next worked, his name appeared on the company label. He started designing for himself in 1952, opening Geoffrey Beene, Inc., On seventh Avenue. Since then his label has appeared on an ever – growing number of lines.

GALANOS

James Galanos worked for Hattie Camegie in New York, Robert Piguet in Paris, and Davidow back in New York before moving to Los Angeles and founding his own business in 1951. Since 1953 he has been showing his

Califomis designed and made collections in New York.

GIVENCHY

Hubert de Givenchy worked for Jacques Fath, Rebert Piguet, Lucien Lelong, and Schiaparelli before opening his own house in the Avenue Alfred de Vigny in 1952. In 1957 he relocated to his present address of 3, Avenue Georges V.

ISSEY MIYAKE

Miyake studied art and design in Japan before working in Paris for Guy LaRoche and Givenchy, and in New York for Geoffrey Beene. He established Miyake Design Studio in Japan in 1970.

JEAN PATOU

Patou launched several businesses before opening a couture house under his own name. He began in 1910 with a fur and dressmaking establishment, switching in 1911 to a tailoring one. In 1912 he initiated Maison Parry, his first success. He has acquired the hotel particulier at 7, rue St. Florentin (where Patou remains today). Just before World War I, but was not able to open officially until 1919. In 1924 he opened branches in Deauville and Biarritz, followed by one in Monte Carlo. After his death in 1936, the house continues to be run by Raymond Bardas, husband of Patou's sister Madeleine. Marc Bohan and Gerard Pipart were hired as designer in 1953 and Karl

Lagerfeld in 1980. Michel Gona in 1963, and Angelo Tarlazzi in 1973. Christian La Croix, the couturier there today, had been with the house since 1980.

KENZO

Kenzo leased his first Paris Shop in 1969, opening in 1970 at the Passage Choiseul and moving in 1972 to the rue Grenelle. Since 1976 his headquarters have been located at 3, place des Victoires and, although the company name is still Jungle JAP, the label has been known in America as Kenzo since 1976.

KARL LAGERFELD

Karl Lagerfeld worked for the house of Patou and Balmain before becoming a designer at Chloe, a deluxe prêt-à-porter house, in 1964. During his twenty years there he freelanced for several other design houses.

NORMA KAMALI

Together with her husband, Eddi, Norma Kamali opened a boutique on East 53rd Street in New York in 1968, where she sold her own designs as well as those of other designers. The boutiques moved to Madison Avenue in 1974. When she divorced her husband, she started OMC, at 6 West 56th Street, moving across the street in 1984 to number 11.

NINA RICCI

Nina Ricci with her son Robert, founded her house in Paris in 1932 at 22, rue

des Capuchins. During the Fifties, Madame Ricci become more involved with oversasing general management and less with actual designing, hiring Jules Francois Crahay In 1970, and was succeeded by her son, who moved the house to its present location at 39, Avenu Montaigne.

OSCAR DE LA RENTA

Oscar de la Renta worked in Balenciag'a Eisa atelier in Madrid and in Paris for Antonio del Castillo before becoming a designer at Elizabeth Aeden, New York, where his designs appeared as "by Oscar de la Renta for Elizabeth Arden". In 1965, after two years there, he began designing for Jane Derby, and it wasn't long before his name appeared alone on the label. Since Derby's death, the company has been known as Oscar de la Renta.